

# The Dresses I Wear Myself

By  
Lady  
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Gordon.



A Study in Purple. Chiffon Cloth and Moleskin in Purple Tones, Toboggan Trim of Purple Velvet.

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at Nos. 37 and 39 West Fifty-seventh street, New York.

THIS week I am minded to send you pictures of some of the costumes that I wear myself. For the street I like only rather severe effects, gowns which are never decorated, but

which have long lines. Therefore I favor almost entirely costumes made on the lines of my beloved Curate costume: simple little affairs of serges or broadcloths, but excessively well made.

I am a good deal of a "crank" on the subject of workmanship. To my critical eyes workmanship means more than ornamentation. This is true in regard to houses, rooms and motor cars as well as hats and dresses. One can cover a badly made house with

stucco decorations and wood carving—machine made—but these ornamentations fool not one person who knows the good from the bad.

Just so, one may cover the bad cutting of a garment or bad sewing with lashings of decoration, but the true workman is not fooled.

Perhaps I make too much of a fetish of line, perhaps I put too much stress on workmanship, but I do not believe so. There is much art in good craftsmanship. To me these three costumes which I am describing this week are perfect specimens of craftsmanship. In the brown walking costume I have allowed my love



My Favorite Boudoir Costume, a Silver Cloth Mandarin Coat, Lace Robe and Dutch Cap of Silver Cloth and Lace.

for long lines full play. The material used is a delightfully supple broadcloth, just the shade of a Havana cigar.

The skirt is lined throughout with satin a shade or two lighter than the cloth. This lining shows for several inches across the back, where the skirt turns up at the heels. The draping is all to the front.

The coat, with its habit shirt waist of the satin, is extremely long. Its skirt has the slight flare which is so smart just now. The whole thing is lined with the satin. Bias bands and buttons of dark brown velvet are used on the waistcoat.

Notice the sleeves, if you please, and

the deep yoke on the skirt.

The former are entrancing, I think. For myself I like this wide effect below the elbows. The hat is a bowl-

shape affair of dark brown satin, with a fantasia of lighter brown.

Next, in my heart, is the Boudoir costume. Is this not unusual? Does it not inspire you with the desire to rest and invite your soul? The coat is a truly wonderful affair of cloth of silver of an apple green shade, lined with flesh color. This is worn over a lace lounging robe.

The Dutch cap is a bewitching bit of frippery. The crown is of the silver cloth and the outstanding wings are of sheer lace, wired.



A Symphony in Browns.

My Favorite Walking Costume of Tobacco Brown Velour de Laine, with Novel Satin Waistcoat.

## LATEST NOVELTIES AND DARING EXPLOITS OF THE FLYING MEN

**Illuminated Airships That Trace Fiery Pictures on the Sky, the "Loop-the-Loop," the "Sideways-Roll," the "Upside-Down Flying," and Other Gravity and Death-Defying Feats**

AN aviator who cannot fly upside-down as well as right-side-up is not very highly regarded these days.

Within the past few months professional air-pilots have demonstrated that no manoeuvre is too difficult for the skilled aviator to execute, although most of the feats performed have been of the hair-raising order as far as the spectators were concerned.

Recent aerial exhibitions have revealed, too, what splendid spectacular possibilities lie in the illuminated aeroplane. Outlined with electric lights, aeroplanes have been used in England at night and have produced most beautiful effects, rivaling the most elaborate of pyrotechnic displays of former days.

But the aviators' exploits of daring have aroused the most interest. Alphonse Pegoud, the daring French aviator, started the ball rolling last September. He had previously shown his intrepid courage by leaving his aeroplane at a great altitude and descending in a parachute. But that was not enough. He wanted to do the "loop the loop."

At Juvisy he performed this marvellous manoeuvre in a Bleriot monoplane. After ascending to a height of about 3,000 feet, he started to descend at lightning speed. Then he voluntarily overturned the machine and sped along in its upside-

down for about a quarter of a mile. Suddenly he righted himself and descended in a series of spiral manoeuvres.

The actual figure described by Pegoud in this flight resembled an S rather than a loop, but the performance was the signal for a series of others in which not only the "loop the loop" proper, but numerous other feats, even more daring and spectacular, were executed.

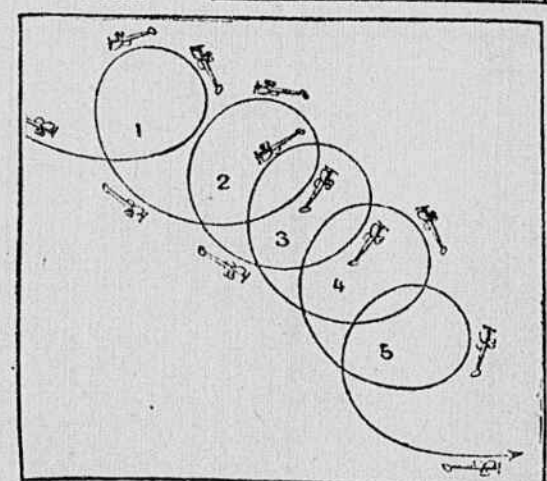
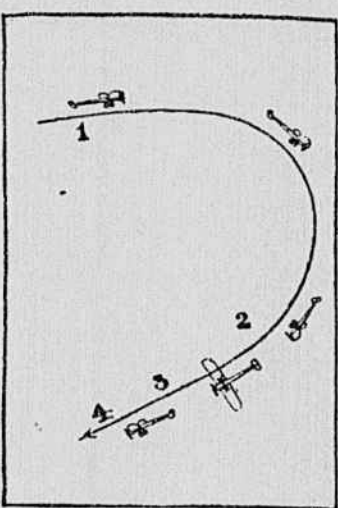
Within a few days Pegoud added to his aerial repertoire so that it included four definite and distinct feats.

The first number on his programme has already been described. The second is the "loop the loop" proper. Sitting on the outside edge of his machine, Pegoud dives as usual in order to gain momentum, tucks the nose of his machine under him as he does for the upside-down flying and completes the circle, so that when he comes to the top of the arc he is flying level and right way once more.

The third contortion might be called the "sideways roll." Falling vertically head down as before and turning onto his back, Pegoud warps his wings to the utmost limits of the control and rolls over sideways into an upright position. This manoeuvre is illustrated in the upper diagram on this page.

The remaining figure is accomplished as follows: Pegoud climbs steeply upward until his machine comes to a standstill, provoking a deliberate tail-slide. The machine slips backward and then its tail gradually elevates and swings the

The New "Sideways-Roll" as Executed by Pegoud and Chevillard. After Falling Vertically Head Down and Turning the Machine on Its Back, the Aviator Rolls Over Sideways And Rights Himself.



The Diagram Shows How Pegoud and Other Daring Aviators Now "Loop-the-Loop" Five Times in Succession.

machine into a head-down position from which the aviator executes a curving-dive. This feat is repeated several times before straightaway flying is resumed.

Since then Pegoud has added several other accomplishments to his programme. Four, five, and even six "loop the loops" have been executed successively, and there is apparently no limit to the number of times the manoeuvre may be repeated.

While in performing these remarkable feats the aviator has usually

been more unruffled than the spectators, his experience could hardly have been a very pleasant one. He declared that while flying upside-down the gasoline leaked drop by drop out of his fuel-tank and fell into his face. The draft from the propeller blew it all over him like a spray. "It was just like being in a barber's chair upside-down and being sprayed all over," he remarked.

Within a few weeks after Pegoud demonstrated that the "loop the loop" in an aeroplane was entirely

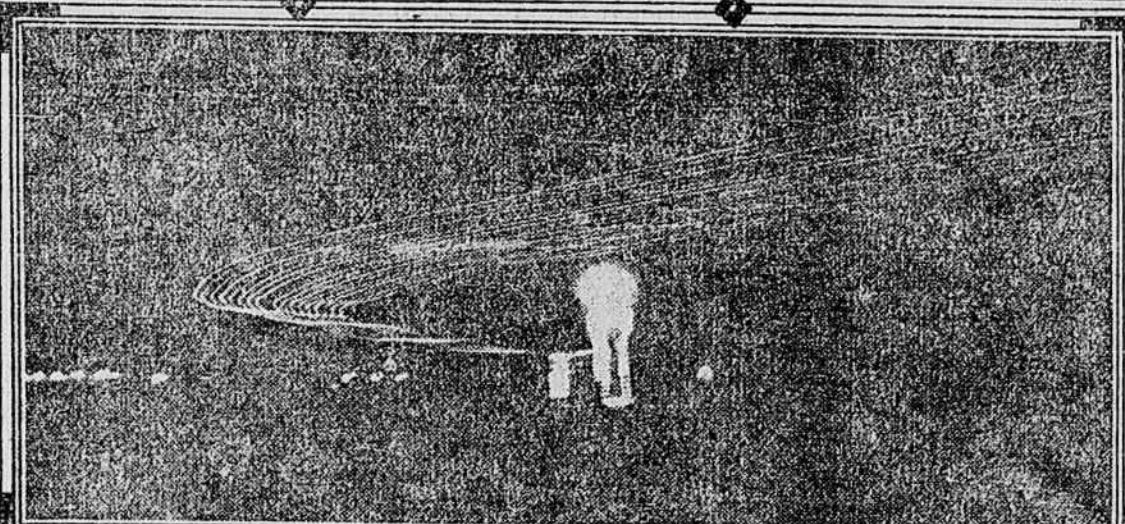
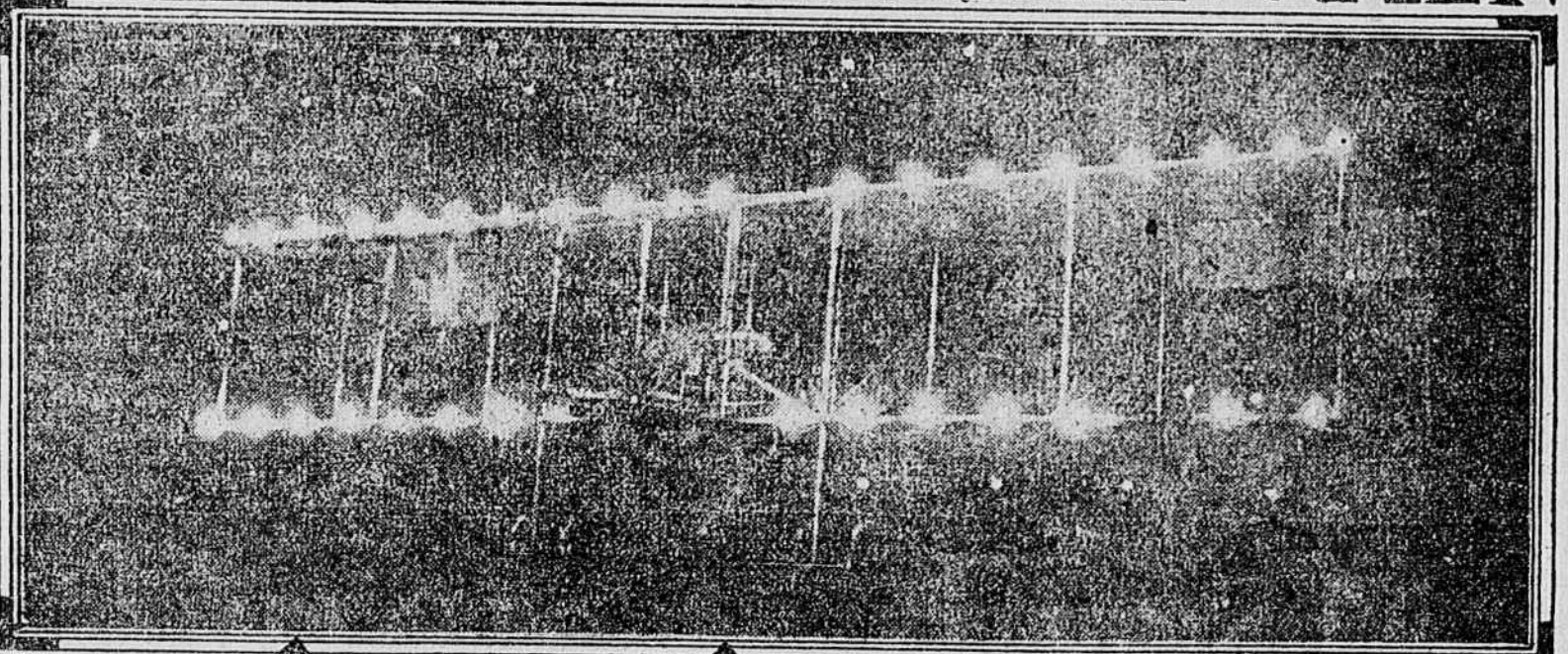
feasible, Maurice Chevillard, another French aviator, performed a series of daring exploits at Buc which were even more remarkable. Upside-down "stunts," spirals and "loop the loops" were performed in a fifty-mile gale in perfect form.

Chevillard worked a light-weight stock Farman biplane, using a single light strap around his waist as his only support.

From a height of 800 feet he spiralled down, with wings perpendicular, turning in a little more than

the circumference of the machine. He didn't straighten out until within sixty feet of the ground.

A few days later Chevillard introduced the "cork-screw loop the loop." Five successive loops were executed, starting at a height of some 2,500 feet, the machine flying sideways and rolling over and over in cork-screw fashion as the loops were described. A week later Chevillard turned somersaults with a passenger in his machine. His feats were recently brought to a temporary stop as the



Remarkable Effect Produced by a Rapidly Moving Illuminated Aeroplane at Night.

An Illuminated Biplane Recently Exhibited in England. The Pyrotechnic Effects Produced Rival Those Formerly Obtained Only with Fireworks.

result of a serious injury, which he sustained while "looping the loop" at Antwerp. As soon as he recovers, however, it is believed he will resume his hair-raising work.

But the Frenchmen have not a monopoly on this class of work by any means.

In England, B. C. Hucks quickly demonstrated that upside-down flying was by no means a national eccentricity. At the Hendon Aerodrome, in the suburbs of London, Mr. Hucks executed six "loop-the-loops" in succession.

American aviators have caught the habit, too. Lincoln Beachey, one of the most daring aviators so far produced, has been doing some remarkable work at North Island, California. On one occasion he ascended to an elevation of 2,500 feet and then turned the front of his machine downward. At about 1,000 feet he brought the machine up with a swoop and a moment later was flying head downward. He completed the loop at a 300-foot altitude and then went directly into the vertical gain, in which position he turned his machine around twice on its own axis.

The remarkable feature about all these exploits is that in almost every case regular stock aeroplanes were used without any important changes being made in them.